CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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NO. OF 35 MM. SHOWS? ABOUT 2,192

24 FOUR-WALL SITUATIONS AND 11 DRIVE-INS BEING BUILT

How many 35 mm. theatres were there in operation in Canada at the end of 1954? This is a difficult question, what with information having to be watched and checked daily from several sources. New theatres open in small towns but they often replace old ones. Theatres close in big cities and aren't replaced. Theatres open in communities which had none or one. The Dominion Bureau of Statistics gathers figures but it lumps 35 mm. theatres with 16 mm. ones under certain conditions — and then issues figures a year behind. The Canadian Motion Picture Distributors Association keeps figures based on the reports of its branches but its past few totals haven't been for the calendar year. Thus an exact fi-

(Continued on Page 3)

Toronto's Population Up 81,456 To 1,254,001

The population of Metropolitan Toronto showed an increased of 81,456 over 1953 and is now up to 1,254,001, Assessment Department statistics show. The 1952 gain was 39,193. In 1953, the DBS says, there were 110 movie houses in Toronto and these took in $12,317,919 of Ontario's BO total of $39,570,781. It can be considered that the Toronto gross was from 35 mm. four-wall theatres exclusively, while the Ontario gross is drawn from every kind of exhibition—drive-ins, 16 mm. houses, itinerant operators, etc. The next best Ontario city was Hamilton, with $2,425,748 from 23 theatres.

Toronto is the big portion of the Ontario gross, while Ontario is the big portion of the national gross, which was $109,072,528 in 1953.

Latest count of Montreal's city directory is 1,814,064 for Greater Montreal.

Todd-AO All-Way Projection Unit

Todd-AO will have an all-ways projector for comparatively wide theatre installations in a year, it was announced in New York. The company will offer them as soon as 50 key city installations for the first Todd-AO production, Oklahoma!, are completed. Cine-

(Continued on Page 5)

Variety Inductees, Committee Heads

Seven persons well known in the entertainment world will be inducted as barkers of the Variety Club of Toronto and another, a leading businessman, will become an associate barker. They are Harold E. Roberts, head of Real Estate for Famous Players;

(Continued on Page 3)

Fed-PQ Amity Re TV Censorship

The Canadian Broadcasting Corporation will not show TV films and programs which do not suit "the mentality of the Quebec population," while the National Film Board productions are approved for telecasting in the province by the Board of Cinema

(Continued on Page 8)

Drive-in Assignment

The Airview, a 348-car drive-in opened near Aylmer, Ontario late in the 1953 season by C. E. Wray and Clarence W. Durling, has assigned. The trustee is Fred O. Kine & Company, London, Ontario. Aylmer has one theatre.

25 YEAR CLUB DINNER ENJOYABLE

The dinner of the eastern section of Famous Players' 25 Year Club, held last week in the King Edward Hotel, Toronto, was an unusually interesting occasion, made so by the induction of some of the company's leading figures, who came from Halifax, Montreal and other cities to join those living in Toronto, the company's headquarters.

Among those inducted following the welcome of His Worship Nathan Phillips, mayor of Toronto, were R. W. Bolstad, J. J. Fitzgibbons, J. R. Nairn, M. Stein and Wm. Summerville, Sr., Toronto; and George Ganetakos, W. H. Giles, W. G. Lester and W. H. Mannard, Montreal. The first two are the top officers of Famous Players and some of the other executives of United Amusement Corporation, which operates 40 theatres in Montreal.

Toastmaster for the occasion was Norman Robertson, QC, Famous Players' counsel, who inducted Fitzgibbons. The latter and Bolstad helped conduct the inductions, which were marked by many expressions of sentiment, personal friendship and loyalty to the company. Wires from Adolf Zukor and Barney Balaban were among the many of a congratulatory nature received.

NEWS OF THEATRE CONSTRUCTION

One new theatre opened in Canada recently and construction is now under way on three others.

Miss A. Pelchat, who operates two other theatres in Senneterre, Quebec, has opened her third situation in that community of 1,686, the Metro. One of the theatres under construction is W. C. Aiken's 480-seat Cardium, the first theatre in Drayton Valley, Alberta. The other two are in Quebec, Lucien Bouchard's Paroissiale as the first one in Normandin, population 1,209, and S. Bode's cinema at Sherbrooke and St. Lawrence, Montreal.

The Vezina, Montreal, formerly the National, has reopened under the management of Socio and Celzi.

Theatre Bookings Up For National Film Board

Sales totalling $872,962, added to rentals and royalties of $130,795 and $7,751 of miscellaneous income, brought the National Film Board $1,011,508 during the fiscal year ended March 31, 1954. Deducted from $2,997,528, the total of two sums voted the NFB by Parliament, there is left the sum of $1,986,020 as the cost of operating the federal film agency. Or so it seems.

These figures, as presented in the NFB's 1953-54 report, show its "Total income" to be $4,009,036, a figure arrived at by adding the $1,011,508 revenue to the $2,997,528 government grant. The report gives the NFB's "Total

(Continued on Page 5)

Spencer Tracy Starrers

Jeremy Rodock and Bannon have been selected as the next two starring vehicles for Spencer Tracy at MGM.

Managers Assoc'n Formed In Halifax

Douglas Smith, Odeon-Garson Theatres Limited supervisor in Halifax, is president of the newly-formed Halifax Theatre Managers Association. Other officers are: Malcolm Walker, vice-president; Carlton Brown, secretary-treasurer; and Hilary Howes and John Aliotis, directors.

The association, says Smith, will benefit the industry and the theatre-going people of Halifax.

Meetings will be held monthly and the organization is open to all theatre executives.

HERE ARE DATES FOR THIS YEAR'S EQUIPMENT SHOW

Dozens of Canadians attended last year's mammoth equipment show in Chicago, which makes the dates of the next one important to them: November 6-7-8-9. The place is the Morrison Hotel, Chicago. This year the International Popcorn Association and The Equipment Dealers Association will again combine with a national USA exhibitors' body to stage the show. This time it will be the Allied States Association, which has the most Independents in its membership.

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Canadian Film Weekly

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HYE BOSSIN, Managing Editor

Office Manager ..... Esther Silver

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VARIETY NEWS

(Continued from Page 1)

Fred R. Stinson, president of Adfilms Limited; Robert R. Hall, radio personality, who is a brother of Canvasman Monty Hall; Larry Mann, TV comedy star; Kenneth V. Cooper, Toronto manager of Associated Screen News; Samuel Lambert, general sales manager of IFD's 16 mm. and TV division; and Louis Fox, manager of Trans World Custom Brokers, which serves distributors. The associate barker approval went to Al Shelman of Crosstown Motors.

Announcement of their acceptance was made by Paul Johnston, Property Master.

Chief Barker Harry S. Mandell has completed his selection of committee heads, who have picked their assistants.

Ernest Rawley and Jack Fitzgibbons, Jr. are co-chairmen of fund raising, while Spiff Evans and Ed Fitkin will handle the baseball souvenir program. Sam Glasier heads publicity, James R. Nairn public relations, R. W. Bolstad finance and Lou Davidson heads both the membership and the house committee.

Al Troyer is again in charge of the work he has handled so well for years—movies for shut-ins—and N. A. Taylor will stand guard over the constitution and by-laws. Ben Granatstein will worry about sick and welfare and Variety Village visits, as well as the press clipping library, and George Altman will guide the telephone committee and the liaison officer to the Women's Committee.

Production and entertainment will have the responsibility of Monty Hall, while Johnny Kurk will work on an important source of income, out-of-town fund raising.

'An Alligator Named Daisy'

British film star Joan Carson has been signed for a principal role in J. Arthur Rank's musical comedy, An Alligator Named Daisy.

Para's 'Artists And Models'

Martin and Lewis' next Vista-Vision comedy for Paramount Studios will be Artists and Models.

2,192 35 Mm. Theatres

(Continued from Page 1)

gure is difficult to arrive at but the Canadian Film Weekly, which checks every source, should have information that is very close to correct. But even as the information is printed it is changed by openings, closings and reopenings, the news of which frequently arrives several weeks later.

At the time of going to press there were 2,192 35 mm. situations in Canada, of which 1,963 were four-wall theatres, 229 drive-ins and 45 of both kinds not operating.

The number of four-wall theatres in each province is as follows: British Columbia, 167; Alberta, 201; Saskatchewan, 253; Manitoba, 174; Ontario, 505; Quebec, 470; Nova Scotia, 81; New Brunswick, 65; Prince Edward Island, 19; Newfoundland, 28.

The number of drive-ins in each province is as follows: British Columbia, 34; Alberta, 40; Saskatchewan, 37; Manitoba, 15; Ontario, 84; Quebec, none (forbidden by law); Nova Scotia, 6; New Brunswick, 11; Prince Edward Island, 2; Newfoundland, none.

The figure in the middle of October, 1954, as shown in the Canadian Film Weekly Year Book, was 2,167 for 35 mm. situations, so that the new figure shows a gain of 25. However, there were five of the 25 that later information showed should have been included in the October figure.

Figures for theatres under construction at the present time show that 24 are four-wall situations and 11 drive-ins, the total being 35. The number of four-wall theatres under construction in each province is as follows: British Columbia, 1; Alberta, 8; Saskatchewan, 7; Manitoba, none; Ontario, 2; Quebec, 2; New Brunswick, 4; Prince Edward Island, none; Nova Scotia, none; Newfoundland, none.

The number of drive-ins under construction in each province is as follows: British Columbia, none; Alberta, 2; Saskatchewan, 4; Manitoba, none; Ontario, 3; Quebec, none (forbidden by law); New Brunswick, 1; Prince Edward Island, none; Nova Scotia, 1; Newfoundland, none.

Canadian Film Weekly records show that a total of 83 new theatres were opened in 1954 — 35 four-wall situations and 48 drive-ins. The number of four-wall theatres opened in each province was as follows: British Columbia, 1; Alberta, 7; Saskatchewan, 7; Manitoba, 1; Ontario, 5; Quebec, 10; Prince Edward Island, 2; Nova Scotia, 1; New Brunswick, 1; Newfoundland, none.

The number of drive-ins opened in each province was as follows: British Columbia, 7; Alberta, 10; Saskatchewan, 11; Manitoba, none; Ontario, 14; Quebec, none (forbidden by law); Prince Edward Island, 1; Nova Scotia, 2; New Brunswick, 3; Newfoundland, none.

UNDER CONSTRUCTION

Town	Theatre	Seats	Licensee
British Columbia			
Kamloops	Paramount	100	FPCC
Alberta			
Brownvale	———	—	M. Rabchak
Drayton Valley	Cardium	480	W. C. Aiken
Edgerton	Mona	200	J. F. Hawk
Edson	Roxy	—	H. Bubel
Grand Centre	Grand Centre	300	Carl Olson
Grand Prairie	———	—	R. R. Lancaster
Red Deer	———	1,000	FPCC & J. Purnell & Sons
Wildwood	Wildwood	—	M. M. Nikoloynk
Saskatchewan			
Creighton	Paragon	—	M. Karpiuk
Lestock	———	—	W. Cook
Radville	———	—	Shibley Bros.
Shellbrook	———	500	Elks
Smylie	———	—	J. Dobni
Unity	———	500	V. Wouters
Vulcan	———	—	———
Ontario			
Atikokan	Park	—	———
North Bay	———	—	Patsy Abduono
Quebec			
Montreal	———	—	S. Bode
Normandin	Paroisiale	—	Lucien Bouchard
New Brunswick			
Kedgewick	Fatima	500	P. Guerette
Moncton	———	—	Franklin-Herschorn
	Kent	600	Odeon
Murdochville	———	—	FPCC

OUR BUSINESS by N. A. Taylor

OUR BUSINESS, like any other, makes good use of figures because many things can be proved or disproved thereby. However, if such figures are misunderstood, or improperly applied, there may be harmful results. The figures issued recently by the Dominion Bureau of Statistics, which showed a small gain in dollar gross, left the overall impression that our business in Canada was generally prosperous. Such information was reprinted widely in the American trade press. While it was noted that these figures were for 1953, the impression created was that all is well in our country. This is not so. In 1953 admissions dropped by millions and since then the trend has been accelerated.

The year 1954 was a bad one for many theatres across the country. Among other things, in many areas, it marked the introduction of TV; the advent of bad conditions and unemployment; the necessity for renovation and installation of expensive equipment. It would seem that this year conditions will follow a similar trend.

For many years our business was generally prosperous. Today we note the paradox of some theatres being more profitable than ever before because of new mediums and better motion pictures, and many in depressed circumstances. Some theatres just can't install CinemaScope and give a decent presentation without the expenditure of many thousands of dollars and some will never be able to show it. Some that do equip still face an uncertain future.

Unless many things change, there is rough going ahead for quite a number of theatres. There are places where TV competition will be at its height and others where it is just coming in. There is the problem of buying the right film at the right price. There is the problem of holding down increased overhead.

The exhibitors of Ontario have just filed an excellent brief with the Hon. Leslie Frost, QC, Prime Minister of Ontario, asking for relief from the Amusement Tax. They proved therein the drastic reduction in admissions in all theatres of Ontario and attribute this mostly to TV and economic conditions. A better understanding of our business in Canada might be attained if this brief, or a condensation thereof, reached senior film trade authorities in New York and even Hollywood. Perhaps, too, the American trade papers would like to rectify the erroneous impression which seems to have been created.

Short Throws

VETERAN showman Edward Redmond of Victoria, BC died recently in California at the age of 82. He was a one-time manager of the old York in Victoria and ran his own stock company.

EXHIBITOR committee to fight pay-as-you-see TV in the USA will spend $150,000, which it will raise through contributions. Public relations and legal counsels will be employed. Five associations are represented on the committee, which may ask for a per-seat contribution plan.

USA TARIFFS must be liberalized, Eric Johnston, president of the Motion Picture Export Association, told the government recently in a letter supporting a tariff agreement with Japan.

DONALD CARTER, a director of the GB Specialized Film Unit, Britain, is leaving to join Crawley Films, Ottawa. He was given a farewell luncheon recently by the Association of Specialized Film Producers, of which he had been vice-president. A veteran of the field with 25 years' service, he is regarded as one of the best.

PRESENTATION of the first three-color live action motion picture by Technicolor, La Cucaracha, was made by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation to the Motion Picture Academy of Arts and Sciences recently. Charles Brackett, president of the Academy, received the print at a ceremony held in the library.

BUFFALO, which feeds two TV channels into Ontario's richest movie market, may have another — an ABC Ultra High Frequency channel if the Federal Communications Commission says okay.

PRESIDENT of the International Union of theatre employees, including projectionists and machinists of local 523 of Quebec, is now Jules Pacaud. Other officers elected recently are: Charles Pacaud, vice-president; and Frank Kipling, secretary-treasurer.

BOXING in Toronto theatres on Sunday afternoons may take place if the City of Toronto okays the application of a group which wants to use the Casino. Toronto now has hockey and baseball on Sunday afternoons, following the favorable vote several years ago.

F. W. DUVALL, treasurer of both the Motion Picture Association of America and the Motion Picture Export Association, passed away recently at the age of 62. With the MPAA for 25 years, DuVall became assistant treasurer in 1941 after serving as an accountant and was elected treasurer in 1948.

GRANT MILLAR of the Birchcliffe is president of the Twentieth Century Theatre Managers Club of Toronto. Bill Curley of the Mayfair is vice-president, Isser Singerman of the Kenwood treasurer, Jack Cottingham of the State secretary and Martin Simpson of the Downtown social committee chairman.

BUFFALO PROCLAIMS MOVIE MONTH

Buffalo, NY is one of the latest cities to proclaim a Go to the Movies Month as part of the MGM-sponsored 1955 Motion Picture Theatre Celebration. A group of the city's leading theatre executives called on Mayor Steven Pankow to receive the proclamation and hear him pay tribute to the industry as a progressive business enterprise and community service.

The proclamation for the month of February noted in part that "Whereas, this celebration will bring to thousands of moviegoers of the City of Buffalo a concentration of outstanding film productions during the first four months of 1955,

"Now, therefore, it is fitting that we give encouragement and support to such aggressive plans and salute the motion picture theatre people who diligently strive to provide the best entertainment for the men, women and children of our city."

Odets' Bible Story

Playwright - scenarist - director Clifford Odets has begun work in Hollywood on the script of Joseph and His Brethren, a Columbia Pictures effort with Otto Preminger directing, Jerry Wald producing and Rita Hayworth starring in the role of Potiphar's wife, Zuleika.

Weisbart Gets New Contract

Producer David Weisbart has been signed to a new contract with Warner Bros.

MGM's 'St. Louis Woman'

St. Louis Woman, starring Ava Gardner and Frank Sinatra, has been placed on MGM's 1955 production schedule.

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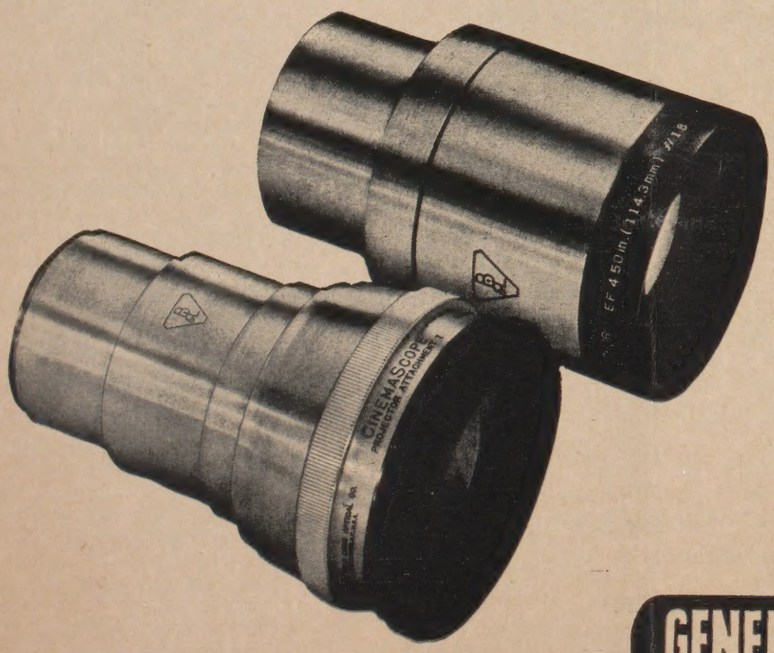

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NEW PROJECTOR

(Continued from Page 1)

rama, of course, is excluded. First showing will be at the Rivoli, NY in May.

Its switch-lever adaptability will be for 70 mm. film with any number of magnetic sound tracks, 70 mm. film with separate sound film, CinemaScope film with four magnetic sound tracks, CinemaScope film with optical sound tracks or Perspecta Sound, Wide-screen films of any size with magnetic or optical sound tracks, Standard 35 mm. films, 3-D films in the single 3-D system and 3-D films in the twin-film system.

The Todd-AO aspect ratio is two to one and the film 65 mm., with one projector and a curved screen being employed. The process "establishes the illusion of participation in the action . . . the feeling of literally being present at the scene," states the Magna Theatre Corporation, which controls the process.

Dr. Brian O'Brien of the American Optical Company and a team of research and engineering scientists developed the Todd-AO process. Additionally, Dr. O'Brien has devised a special film printer which can reduce Todd-AO 65 mm. negative to a Todd-AO 35 mm. negative, and can also make 35 mm. wide-screen prints for theatres now equipped to show CinemaScope, VistaVision or conventional flat pictures.

The driving mechanism of the Todd-AO projector is housed in an oil-tight casing, closed hermetically by means of a large cover to protect it against dust. The cover is fixed with five screws only and therefore can easily be removed for inspection of the mechanism and for refitting.

The projector is equipped with a curved runner plate. A slight bend in a longitudinal direction is said to give the film a greater stiffness in transverse direction. The concave side of the runner plate faces the lens.

In each 70 mm. film frame, there are five perforations instead of the usual four. In the 35 mm. operation of the projector, the construction for 35 mm. projection is just the same as for 70 mm. except for the smaller aperture.

Speed of the Todd-AO camera has been stepped up from the conventional 24 frames per second to 30, which is said to guarantee to smooth out completely action on a larger screen, eliminating all flicker.

The angle of coverage of the camera lenses ranges in size from 128 degrees, down through 64, 48 and 37 degree lenses. All four Todd-AO lenses can be used interchangeably, thus eliminating the need for additional cameras for each scene set up. The cameras are to be made available to other producers.

News Notes

WINNIPEG MOVIE BALL, BONSPIEL

The ninth annual Movie Ball of the Winnipeg branch of the Canadian Picture Pioneers, a popular occasion open to the general public, will be held at the Roseland Dance Gardens on Thursday, March 10. The chairman of the committee is Sam Swartz. Tickets will be on sale soon at theatre boxoffices.

The date was set at the meeting of directors under the chairmanship of Jack Biggerstaff, president.

The Winnipeg branch, which includes Pioneers from all parts of Manitoba, will hold its third annual Motion Picture Bonspiel at the Maple Leaf Curling Club on Monday, February 21. Co-chairmen are Charlie Krupp and Harold Bishop.

The entry fee of $3 will include luncheon and all entrants must be registered by February 16. Over 40 applications have been received already, among them some from ladies, four of whom played last year and did well. The Henry Morton Memorial Trophy and the Jacob Miles Memorial Trophy, along with many other prizes, will again be up for competition.

Entries may be addressed to Charles Krupp, 303 Donalda Block, Winnipeg, Manitoba.

YOU MIGHT BE ABLE TO HELP

K. W. Carey of the Technical Research branch of the National Film Board, who was recently made a member of the Society of Motion Picture and Television Engineers' Progress Committee, has been asked to submit a report called "Canadian Motion Picture Production During 1954" by the chairman, Dr. C. R. Dailey.

Carey asks the help of his fellow-members of the Canadian industry in preparing the report, which will be published in the May issue of the SMPTE Journal. He suggests that information be sent him, care of the NFB, on each new or improved piece of equipment, method, procedure, quantity or trend. He will be glad to get these, along with photographs, publication references, dates, quantities, equipment model numbers and indications of the future importance of anything covered.

Address of Carey is the National Film Board, John and Sussex Streets, Ottawa, Canada.

PARKS CHIEF VS. CARNIVALS

Theatre managers who have for years been protesting against the privileges granted carnivals, which provide competition for their houses, will be interested in the opinions of Parks Commissioner Bell of Toronto. He opposed applications for the use of city parks by carnivals with service club sponsorship.

Carnivals, Bell said, made it impossible to maintain a high standard of attractiveness and placed great strain on sanitary conditions.

"You are asking us to make the parks beautiful," he said. "But if carnivals are permitted to use them this aim will be defeated. Not only will citizens be deprived of the use of a park when a carnival is operating, but in many cases it is impossible to repair damage to lawns for many weeks afterward."

Alderman Herbert Orliffe thought that applications should be granted for this year but notice of future prohibition given. Alderman Mrs. Jean Newman said that the people in the areas affected don't want the carnivals and Alderman Kenneth Waters said that the returns to the service clubs were small.

ODEON BUYS ARMVIEW, HALIFAX

Odeon-Garson Enterprises, now marking the 10th anniversary of the partnership between Odeon and A. I. Garson of Saint John, has acquired the 743-seat, six-day Armview, their fourth theatre in Halifax and 15th in the Maritime circuit. The theatre, purchased from M. E. Walker at an undisclosed figure, underwent a week's refurbishing before reopening on January 28. Mrs. Myrtle Smith, wife of the Halifax supervisor, Douglas Smith, will manage the unit built over seven years ago by Walker.

Other Odeon-Garson situations in Halifax are the Casino, Garrick and Oxford.

Before entering partnership with Odeon, Garson operated the Kent in Moncton and the Garrick and Oxford in Halifax. Since that time, many of the houses acquired by the organization have been restyled in keeping with modern moving picture house trends.

L. J. April of Saint John, who joined the circuit as an office manager, is now the company's vice-president.

FILM BOARD

(Continued from Page 1)

expenditure" as $3,859,693, which it subtracts from the $4,009,036 to show "Excess of Income over Expenditure, transferred to Balance Sheet" — $149,342. The last figure is apparently what remains of the government grant and is usually described as "surplus."

Breakdown of expenditure shows that administration cost $431,350, production of films $1,183,166, production of filmstrips $27,845, production of still photos $72,348, distribution $1,213,685, equipment $113,878, and cost of sales $817,421.

An analysis of sales and cost of sales shows that the net proceeds from the $817,421 in sales was $55,541.

No provision was included for depreciation of equipment nor the cost of (a) quarters, equipment and services provided by the Department of Public Works, (b) accounting services provided by the office of the Comptroller of the Treasury, and (c) telephone service provided by the Department of Finance.

In 1952-53 the NFB's total income, according to its manner of arriving at it, was $3,511,465 and its "surplus" $35,377.

NFB theatrical subjects, distributed by Columbia, had 11,447 bookings, an increase of 2,102 over the previous fiscal year, while bookings abroad went up by 33 per cent—from 16,159 to 21,505. TV bookings were 797 in Canada and 2,019 outside, both figures being higher.

The NFB's expenditure among private film producers came to $315,860 compared with $411,372 in 1952-53. Canadians got $198,969, USA firms $98,751 and the remainder went to the UK and other countries.

Regular staff of the NFB was 548, an increase of 13 resulting from the new TV production activities.

The fifteenth annual report was presented by Dr. A. W. Trueman, Government Film Commissioner and chairman of the National Film Board, to the Honorable J. W. Pickerskill, Minister of Citizenship and Immigration, who has cabinet responsibility for the National Film Board.

Figaro Pix Via UA

Joseph L. Mankiewicz's Figaro Incorporated has concluded a deal with United Artists for the production of four motion pictures. Mankiewicz will personally write and direct two, the first one to be The Story of Goya.

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CENTRE
PAGES

Lively Pace For Para Production

Paramount Pictures has started the new year at a lively production pace, the latest analysis of activity showing seven major pictures in the cutting rooms, four shooting and another set to go before the cameras shortly. All the pictures with the exception of one, Mambo, which Ponti-DeLaurentiis produced in Italy for Paramount, are in VistaVision. All but two of the 11 VistaVision pictures covered in the production breakdown are in Technicolor as well.

Pictures being edited include: Alfred Hitchcock's To Catch A Thief, starring Cary Grant and Grace Kelly, and The Trouble With Harry, with Edmund Gwenn and John Forsythe; Bob Hope's new starrer, The Seven Little Foys; Martin and Lewis' You're Never Too Young; Hal Wallis' The Rose Tattoo, top-billing Burt Lancaster and Anna Magnani; Lucy Gallant, William H. Pine and William C. Thomas production starring Jane Wyman and Charlton Heston, and Mambo, starring Silvana Mangano. The Rose Tattoo is a black-and-white VistaVision production.

The cameras are rolling on Panama-Frank's Danny Kaye comedy, The Court Jester; Frederic Brisson's Rosalind Russell-starrer, The Girl Rush; The Vagabond King, starring Kathryn Grayson and Oreste Kirkop, and The Desperate Hours, William Wyler's black-and-white VistaVision effort with Humphrey Bogart and Fredric March.

Artists and Models, Hal Wallis production starring Dean Martin and Jerry Lewis, is slated to go before the VistaVision Technicolor cameras next month.

Star Signed For 'Dark Venture'

Frank Lovejoy has been set to star in Allied Artists' Dark Venture.

LENSES FOR SALE

4¼" Kalee Bloomed, series Hf/22
5 " Rosskote Bloomed
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BOX 14
CANADIAN FILM WEEKLY
175 Bloor St. E. Toronto

16 MM. OPERATIONS SINCE 1940

Year	Operators	Admissions	Receipts	Rentals
1940	85	680,054	$ 159,346	$———
1941	78	558,595	131,267	———
1942	84	617,027	164,109	———
1943	88	820,329	230,404	———
1944	116	1,189,223	286,008	967,179
1945	162	1,531,345	345,334	1,198,016

The figures for 1943 and earlier include the amusement tax, from 1944 they are the net receipts. In 1946 the Dominion Bureau of Statistics divided 16 mm. exhibition into two fields—theatre and Itinerant. The theatre figures follow:

Year	Theatres	Admissions	Receipts	Rentals
1946	98	1,017,462	$ 276,802	———
1947	163	1,307,489	381,834	———
1948	331	2,158,153	629,778	———
1949	479	2,726 646	829,543	———
1950	625	3,368,192	1,017,297	———
1951	646	3,782,045	1,186,543	———
1952	677	3 915 061	1.249.329	———
1953	712	4,484,329	1,514,762	———

Here are the figures for the Itinerant field. Included in the admissions and receipts are those of the four Itinerants who used 35 mm. equipment, these not having been given separately by the DBS:

Year	Operators	Admissions	Receipts	Rentals
1946	275	2,221,442	$ 564,380	———
1947	233	1,508,867	412,828	———
1948	157	1,370,935	382,525	———
1949	167	1,483,170	450,661	———
1950	171	1,546,572	456,272	———
1951	166	1,611,626	486,243	———
1952	156	1.487.420	495,584	———
1953	150	1,381,655	468,562	———

In the following figures both the above tables are consolidated. Theatres and operators are added together to show the total number of both, and the totals for receipts and admissions are final:

Year	Exhibitors	Admissions	Receipts	Rentals
1946	373	3,238,904	$ 841,182	$1,173,170
1947	396	2,816,356	794,662	1,180,170
1948	488	3,529,088	1,012,303	1,444,872
1949	646	4,209,816	1,280,204	1,684,953
1950	796	4,914,764	1,473,569	1,713,813
1951	812	5,393,671	1,672,786	1,889,461
1952	833	5.402.481	1.744.913	2.281.540
1953	862	5,865,984	1,983,324	2,411,244

(Since 1950 the Dominion Bureau of Statistics has used percentages instead of actual figures in some instances and these have been calculated by the Canadian Film Weekly in order to give totals which can be easily compared with those of previous years. An example of this occurs in the 1952 and 1953 figures in the theatre section of the above table. In 1953 there is listed 712 situations, of which 519 are community enterprises whose returns are given by the DBS as percentages of the combined 16 and 35 mm. yield, and 193 theatres whose returns, given in actual figures, is $685,208. The percentages for the community enterprises were broken down into amounts and then added to the theatre figures to give the totals used in the table.)

It will be noted that the rentals figure is always greater than that of receipts—a seeming discrepancy. The explanation is that rentals from all sources, including non-theatrical, go into the total, while the receipt figure is from public exhibitions only. This year the DBS report gave $2,022,112 as theatrical rentals and $389,132 as the non-theatrical yield.

WB's 'Pajama Game'

Robert E. Griffith, who wrote and directed the Broadway musical, Pajama Game, heads a group recently organized to produce the screen version of the smash hit for Warner Bros.

French Star In 'Lord Vanity'

French glamor star Martine Carol has the starring role of Countess Amelie in 20th Century-Fox's Lord Vanity, with Clifton Webb and Robert Wagner.

MGM's 'Something Of Value'

Grace Kelly has been given a starring assignment in MGM's Something of Value.

'The Brass Ring' Via UA

Edward Small's The Brass Ring, starring Anthony Quinn, Farley Granger and Anne Bancroft, will be released through United Artists.

'The Gentle Wolfhound'

Japanese actress Mitsuko Kimura is coming out of retirement to star with Aldo Ray in Columbia Pictures' The Gentle Wolfhound.

'Marshal Of Medicine Bend'

Columbia Pictures has selected The Marshal of Medicine Bend as Randolph Scott's next starring vehicle.

FED PQ AMITY

(Continued from Page 1)

Censors, Premier Maurice Duplessis said in the Legislative Assembly last week. The first is through a Gentleman's Agreement arrived at during a meeting with the Honorable Stuart S. Garson, Minister of Justice and Attorney General in the national ministry, while the second was with the acquiesence of the Honorable John W. Pickerskill, Minister of Citizenship and Immigration.

In 1952 the Legislature passed a law to censor TV but its right to do so was disputed, the contention being that it was overridden by The Radio Act, 1938, under which the CBC inherited federal authority over television.

The discussion came up during a study of Estimates of the Executive Council, following a reference to the purchase of NFB films by the Quebec publicity bureau. A member recalled that Mr. Duplessis had criticized NFB films and he explained that some shouldn't have been shown on TV because they were "of an objectionable nature."

Though he had very little time to watch TV, he had been told that immoral films had been telecast and that children, who neglect their homework, "are exposed to seeing things that are not suitable for them."

He was sure that Mr. Garson, "a good man and a good father," would respect the agreements, although the latter was among those who doubted Quebec's right to censor TV films.

'NY Confidential'

Warner Bros. has concluded negotiations with Edward Small for the distribution of the Clarence Greene-Russell Rouse production of New York Confidential, starring Broderick Crawford, Richard Conte, Anne Bancroft and Marilyn Maxwell.

Columbia's 'The Calico Pony'

Raymond Burr and Phil Carey fill key roles with Van Heflin and Joan Woodward in Columbia Pictures' Calico Pony.

MGM's Graziano Story

MGM has acquired the screen rights to Rocky Graziano's biography, Somebody Up There Likes Me.

'Desert Sands' In C'Scope

United Artists' Desert Sands will be filmed in CinemaScope and Deluxe color.

AA's Richard Conte Starrer

The release title of Allied Artist' Twilight Alley will be The Big Tip Off.

RKO Radio's 'Seven Bad Men'

Rage at Dawn is the final release title of RKO Radio's Seven Bad Men.

THE ADVENTURES OF HAJJI BABA

with John Derek, Elaine Stewart
(CinemaScope-DeLuxe)

Twentieth-Fox 94 Mins.

WANGER PRODUCTION FEATURING ORIENTAL OPULENCE. WINE, WOMEN AND SONG PLUS A DASH OF ADVENTURE SPELL HIGHLY ENTERTAINING OFFERING.

Suggested by the James Morier novel of the same name, the Richard Collins screenplay tickles the ribs engagingly as it tells the story of Hajji, the barber, and Fawzia, the Caliph's daughter.

Walter Wanger smartly has sprinkled his CinemaScope production liberally with slightly clad women and touches of oriental opulence against interiors of the palace and the most colorful tents this side of Miami Beach.

As the footage unfolds, it is evident that John Derek plans to make something of himself other than a barber's son. It is also evident that Elaine Stewart does not plan to follow her father's wishes that she marry a neighboring Caliph. They depart from Ispahan separately but meet not far from the town. Miss Stewart begs Derek to take her to the Prince Nur-El-Din, whom she plans to marry, in return for an emerald ring. He agrees and they gallop away just ahead of her father's warriors.

Scripter Collins has injected many elements of misfortune to plague the two in their flight; most unusual of which is their capture by hatred-ridden harem girls turned warriors who've banded together to prey on traveling caravans. Thrown together by unfortunate circumstances, they discover their love just before Nur-El-Din's men rescue them from one of their more serious plights.

A veritable prisoner, Miss Stewart is forced to prepare for her marriage to the Arab Prince, all the while realizing it is Hajji that she loves. With her father's blessing, Derek manages to smuggle her out of the enemy camp and back to papa's palace, where they wed.

Director Don Weiss has made the most of all the Arab splendor, and come up with a light piece, full of fun.

CAST: John Derek, Elaine Stewart, Thomas Gomez, Amanda Blake, Paul Picerni, Rosemarie Bowe.

CREDITS: Producer, Walter Wanger; Director, Don Weiss; Sreenplay, Richard Collins; Photographer, Harold Lipstein.

DIRECTION: Tongue-in-Cheek.
PHOTOGRAPHY: Excellent.

Hecht-Lancaster's 'Marty'

Hecht-Lancaster has completed Paddy Chayefsky's Marty.

ROMEO AND JULIET

with Susan Shentall, Laurence Harvey, Flora Robson

J. Arthur Rank (Technicolor) 140 Mins.

AN EYE-FILLING, FLUID PRODUCTION OF THE SHAKESPEARE CLASSIC. AN ART HOUSE NATURAL BUT CAN BE GIVEN WIDER SELLING ON THE BASIS OF THE INCREDIBLY BEAUTIFUL PRODUCTION AND THE REPUTATIONS INVOLVED.

Visually, this production of Romeo and Juliet ranks as one of the most beautiful films ever made. Producers Sando Ghenzi and Joseph Janni have provided an amazing recreation of renaissance Italy, striking the eye in scene after scene with breathtaking tableaux of castles, green fields and opulently-costumed actors.

Director Renato Castellani, who adapted the script from the Shakespeare classic, has made this, first of all, a film, with little in evidence that is stagy or over-theatrical. He has kept his production fluid and the action moving and, in general, has directed his actors to perform in a natural manner.

What the producers have not been able to do is to bring forth a Romeo and Juliet that moves the emotions deeply, but it is doubtful that anything but a heavily pruned version could, and one performed by exceptional actors. In choosing Susan Shentall and Laurence Harvey for the leads, Castellani wisely has put his accent on youth, as is fitting for this springtime production. They are nice to look at, and Miss Shentall particularly is able to communicate some of the tenderness and passion in her role, but they lack the authority and the power to move the back rows. Nonetheless, Miss Shentall probably is the loveliest Juliet in modern stage or screen history.

Among the subordinate performers, really excellent performances are turned in by Flora Robson as the gentle nurse, Mervyn Johns as the gentle friar, Lydia Sherwood as Lady Capulet and Norman Wooland as Paris.

Technically, the production is just about perfect. Robert Krasker's photography is superb, Roman Vlad's music a strong mood-setter and Giorio Venzi's sets first-rate.

The well-known play has been altered only in terms of line cuts. It still tells the story of two lovers, whose families are engaged in a feud, and how the feud eventually results in death for the offspring.

CAST: Laurence Harvey, Susan Shentall, Flora Robson, Mervyn Johns, Lydia Sherwood, Norman Wooland, John Gielgud.

CREDITS: Producers, Sandro Ghenzi and Joseph Janni; Directed and adapted for the screen by Renato Castellani; Photography, Robert Krasker.
DIRECTION: Excellent. **PHOTOGRAPHY:** Superb.

NOMINEES FOR CPP BOARD

Those who have accepted nomination for the election of directors to the Canadian Picture Pioneers are George Altman, C. J. Appel, Raoul Auerbach, Hillis Cass, T. S. Daley, Charles Dentlebeck, Frank Fisher, Harvey Harnick, Dan Krendel, Harry Lester, Frank O'Byrne, George Oullahan, Harold Pfaff, Bill Redpath, Hugh Sedgwick, Morris Stein, Frank Vaughan and Ed Wells.

These were selected by the nomination committee and will be joined as candidates by those nominated from the floor at the annual meeting, which is to take place in the King Edward Hotel on February 3.

Constitution of the Pioneers requires that four new officers be added each year and to bring this about four of the incumbents who have polled the lowest votes drop out.

MORE FILM MUSIC ON CBC

Six more programs specially prepared for the CBC by the British Broadcasting Corporation will be heard in February and March on the "Music from the Films" half-hour carried by the Dominion network of the CBC on Sundays from 5.30 to 6 p.m., Eastern Standard Time. This series of broadcasts will feature film music director Muir Mathieson discussing screen composition with six English composers.

His first guest, on January 30, will be Malcolm Arnold, followed by Bruce Montgomery (February 6), William Alwyn (February 13), John Addison (February 20), Arthur Benjamin (February 27), and Elizabeth Lutyens (March 6).

Each composer will talk about various aspects of screen composition, and problems overcome in scoring recent films. Illustrations from their scores will be used. "Music from the Films" is prepared by Gerald Pratley and announced by Frank Herbert.

THE VIOLENT MEN

with Glenn Ford, Barbara Stanwyck, Edward G. Robinson
(Technicolor-CinemaScope)

Columbia 96 Mins.

ROUGH-AND-TUMBLE WESTERN WITH "SHOCK" APPEAL FOR ACTION FANS. SHOULD GIVE A SUBSTANTIAL ACCOUNT OF ITSELF.

One of the hardest-punching, rough-and-tumble productions to appear for some time, this entry is packed with appeal for action fans.

The cast includes marquee favorites Barbara Stanwyck, Glenn Ford and Edward G. Robinson, who turn in commendable performances under the guidance of Director Rudolph Mate. The picture also boasts Technicolor and an exceptionally good job of photography in CinemaScope.

The screenplay tells the story of a peace loving former Civil War cavalry officer who inadvertantly gets mixed up in a land war.

Disinterested in the ranch he bought earlier for health reasons, Glenn Ford, decides to sell out to Edward G. Robinson, a ruthless land baron who's been driving out neighboring ranchers by brute force. Robinson, a cripple, is spurred on by the ambitions of his wife, Barbara Stanwyck, who is secretly in love with Robinson's brother and foreman, Brian Keith.

When Robinson makes him a ridiculously small offer, and one of his ranch hands is killed by his henchmen, Ford decides to remain and gather the other small ranch owners for an all out fight for the valley.

The result is a series of raids, back and forth, which end with the burning of Robinson's home. Miss Stanwyck escapes but leaves her husband to die. He manages to crawl out and is discovered a short time later by his daughter, Dianne Foster. Keith is finally shot by Ford and Miss Stanwyck is killed by Keith's jealous lover. This leaves Ford and Miss Foster in a position to rebuild the valley, with the aid of Robinson, who has learned the error of his former ways.

CAST: Glenn Ford, Barbara Stanwyck, Edward G. Robinson, Dianne Foster, Brian Keith, May Wynn, Warner Anderson, Basil Ruysdael, Lita Milan, Richard Jaeckel.

CREDITS: Producer, Lewis J. Rachmil; Director, Rudolph Mate; Screenplay, Harry Kleiner; Based on a novel by Donald Hamilton; Photography, Burnett Guffey, W. Howard Greene; Music, Max Steiner.
DIRECTION: Fast.
PHOTOGRAPHY: Excellent.

MGM Acquires 'Trial' Rights

MGM will produce Don M. Mankiewicz' Trial, recently published.

Observanda

On The SQUARE with HYE BOSSIN

He Liked Us

HAS THE NFB been limping along in its info div? No announcement of a successor to Stan Helleur, who headed it . . . *TV program* I miss the most is *Fighting Words.* It helped relieve the overdose of drama and song-and-dance shows with interesting, non-artificial stimulation. And nothing so different took its place . . . *ASN's Gordon Sparling* and Jack Martin will spend a couple of months in South America on a Massey-Harris film . . . *How People Talk*: At the Simpson's Homemaker theatre, where Alex Barris and Ken Watts interview celebs such as Libby Morris, Bruce West and Len Bishop, I heard a lady say: "How do I feel? If I felt any better I'd be afraid." And in the lobby of the Crest, where there was a very enjoyable *Twelfth Night* to be seen, one man excused himself to the other by nodding toward the "Gentlemen" sign and saying: "I think I'll take the benefit of the doubt" . . . *There's* no truth to the story that *State Fair,* about a prize boar, will be retitled *Pig o' My Heart* . . . *Liberty's* February issue is the "TV in Canada" one . . . *Another* barber by appointment, I'm told, is Ottawa's Louis Pulciani, for whose haircut Karsh will wait until he gets back from the other side of the world . . . *Sydney Banks,* top director and production exec, quit International Productions, a Red Foster division.

THAT 21 PER CENT DROP in the Ontario BO since 1951 would be even greater if it hadn't been for the quarter-million or so immigrants, few of whom have TV sets . . . *Frank Rasky,* editor of *Liberty,* talks to a Downtown Businessmen's Association luncheon about showmanship in business on February 2 . . . *Bernard Dube* writing *Tviewing* in *The Montreal Gazette* . . . *George Spelvin,* traditional anonymite, describes those who write three-dot columns like this one as "the magpies, mynas and parakeets of journalism" in *Theatre Arts.* (About that "anonymite"— if there's no such word, there ought to be) . . . *I hear* Len Peterson has written a CBC rib on the Stratford Festival, this one being about a group that founds a Folies Bergere, Can-can and all, in Paris, Ontario . . . *A man* phoned his business partner in Miami to tell him that their safe had been robbed of $30,000. "Don't be a fool," said the partner. "Put it back" . . . *Most quoted* newspaper in Canada, says the Dominion Press Clipping Bureau, is *The Ottawa Journal.* The Toronto *Telegram,* fifth nationally, is six ahead of *The Globe and Mail* and nine ahead of *The Star* . . . *Harold Bishop's* recipe for a *Cubalebowitz:* Manischewitz wine and coke.

TWO FELLOWS were beefing about the state of the world and the conditions of life.

"Atom and hydrogen bombs, plane crashes, taxes, juvenile delinquency, nervous breakdowns, graft—what a world," one said, the other nodding a vigorous endorsement. "The lucky persons are those who aren't even born yet."

"That's right," said the other, "and you know how many of *them* there are!"

SHYSTER SNEAKED in among those lawyers recently allowed to hang "Queen's Counsel" on their handles. It's usually referred to as a "QC" and a fellow was referring to it that way in telling his friends about the shyster's undeserved luck. An American in the group, overhearing, asked what "QC" meant and was told: "In this case, Quack" . . . *That* English comedian, Gerald Peters, for Frigidaire on CBC TV, told a story about a little girl who was scared into neatness because "she read in the papers that a woman had been jailed for keeping a Disorderly House" . . . *My nine-year-old* nephew, Bobby Bossin, addressed his mother the other morning: "Mom, do you think you're bringing me up right? You always make me go to bed when I'm feeling very good and wake me up when I'm feeling very tired" . . . *Follow-up* on that Variety all-star air junket, suggested by the Duke of Edinburgh, has Mike Connolly reporting that Churchill and Eisenhower may be at the International convention in Hollywood, where I presume it ends. Right now they're having trouble getting anyone to pick up the $250,000 tab for the plane city-to-city tour, Las Vegas having backed away. Even if it's only a dream, you must admit it's a pretty good dream.

PREMIER LESLIE FROST of Ontario, who has his troubles at the moment, should appreciate this printed comment by a highly regarded gentleman:

"Some of the good people of Ontario have complained in my hearing of faults and fraudulences, commissive and omissive, on the part of the government, but I guess said people have reason to bless their stars for the general fairness, economy, wisdom and liberality of their officers and administration."

Unfortunately that was written before the present administration—but it may still have application. That 1880 opinion was by an American visitor named Walt Whitman, whose personally-published book, *Leaves of Grass,* captured the spirit of America. The poems, in form and content reflecting the individuality and endless energy of the new countries, got a poor reception but their issuance in 1855 is now being celebrated widely.

Whitman had a great appreciation of Canada. The Columbia Encyclopedia notes that the poet was briefly editor of a Long Island paper in 1839, then "For the next few years he made long tours on foot in the West and into Canada; as a result of which a vision of the immensity of America and the dignity of the individual man in a democracy took possession of him."

The Canadian notes in the traveler's notebooks and diaries were edited by William Sloane Kennedy as *Walt Whitman's Diary in Canada,* a book published in 1904 by the University Press, Cambridge. The book draws on notes made during the time he spent visiting his physician, friend and later literary executor, Dr. Richard Maurice Bucke of London, Ontario, who first came to know Whitman's work through a Montreal mineralogist, Dr. T. Sterry Hunt. The book has a photo of Whitman made by the Edy Brothers of London on September 22, 1880.

In midsummer of 1880 Whitman joined Dr. Bucke in London and together they went on a trip down the St. Lawrence and up the Saguenay, passing through or stopping off in many places.

Whitman observed that "Hamilton is a busy city," Toronto had "Long and elegant streets of semi-rural residences, many of them very costly and beautiful," Kingston was "a pretty town" and Montreal, with 150,000 people, "as picturesque appearing a city as there is on earth."

Torontonians of today know just how Whitman felt when—on July 27, 1880—he made this entry:

"I write this in Toronto aboard the steamship the Algerian two o'clock p.m. We are presently off. The boat from Lewiston, New York, has just come in; the usual hurry with passengers and freight, and as I write, I hear the pilot's bells, the thud of hawsers unloosened, and feel the boat squirming slowly from her ties out into freedom. We are off into Toronto Bay (soon the wide expanse and cool breezes of Lake Ontario). As we steam out a mile or so we get a pretty view of Toronto from the blue foreground of the waters, — the whole rising spread of the city, groupings of roofs, spires, trees, hills in the background. Goodbye, Toronto, with your memories of a very lively and agreeable visit."

His feeling for Canada, which he noted was equal to the whole of Europe in its 3,500,000 square miles, is given in the notes headed "For lecture—for conclusion—."

He calls ours "A grand, sane temperate land" which is "the home of an improved grand race of men and women; not of some select class, but larger, saner masses. I should say that this vast area . . . was fitted to be their unsurpassed habitat.

"I know nothing finer. The European democratic tourist, philanthropist, geographer, or genuine enquirer, will make a fatal mistake who leaves these shores without understanding this.—I know nothing finer, either from the point of view of the sociologist, the traveller, or the artist, than a month's devotion to the even surface of Canada . . .

"I see, or I imagine I see in the future, a race of two million farm-families, ten million people—every farm running down to the water [the St. Lawrence], or at least in sight of it—the best air and drink and scenery of the globe, the sure foundation—nutriment of heroic men and women."

The world has come to recognize that the Canada of today, in many ways, corresponds to or betters Whitman's vision of more than three-quarters of a century ago.

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